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Book. 2.

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Offertoire FOR THE FEAST OF Pentecost.

N^o. 7. MAESTOSO.

Full without Mixtures on each Keyboard.

$\text{d} = 108.$

(Reeds off Gt. & Ped.) *poco ritenuto.*
Sw.

Gt. (Sw. coupled to Gt.)
mf

pp sw.
rall.
mf Gt.

cres.
cen.

poco animato.
do.
f
cres.
f

Full.

ff

ff

rit. animato poco a poco

Tempo.

22

p Ch.

f Gt.

f Gt.

attargando.

attacca.

3916

Hymn.

ALLA BREVE.

d = 120.

ff Full.

ff

Elevation.

N^o 8.*ANDANTE SOSTENUTO.*

Gt. Open Diapason. Sw. with Oboe. Ped Violon 16 ft.

$\text{J} = 69.$

The music is divided into two systems by a double bar line with a repeat sign. The first system concludes with a bassoon dynamic instruction. The second system begins with a forte dynamic and includes performance instructions like "animato.", "rit.", "Gt.", "cresc.", "PED.", and "Lento."

Communion.

N^o. 9.

ANDANTE CON MOTO.

Gt. 8 ft. Sw. with Reeds 8 ft. coup. to Gt. Ped. Violon 16 ft.

$\text{♩} = 120.$

a tempo.

rall.

Gt.

MAN:

PED.

Sw.

sw.

Gt. Sw. cresc.

PED. MAN: a tempo.

dim e rit f Gt.

dim e ral len tan do.

Communion.

N^o 10.*Moderato.*

Gt. 16 and 8 ft. Sw. Reeds 8 ft. Ch. Voix Céleste. Ped. 16 and 8 ft.

p Ch.

d=112.

rit.

Ch.

f Gt.

PED.

Gt.

f

Sw.

PED.

Ch.

p Ch.

f Sw.

Musical score for organ, consisting of five systems of music:

- System 1:** Treble and bass staves. Dynamics: *rit.*, *p Ch.*
- System 2:** Treble and bass staves. Dynamics: *rit.*, *Ch.*, *sw.*
- System 3:** Treble and bass staves. Dynamics: *f Gt.*, *PED.*, *p*
- System 4:** Treble and bass staves. Dynamics: *s.w.*, *f Gt.*, *p*, *rall.*, *a tempo.*, *s.w.*
- System 5:** Treble and bass staves. Dynamics: *Gt.*, *Lento.*

March.

Gt. 8 ft. (Sw. Reeds coup. to Gt.)

N^o. II. ALL^o MOD^to

p

p

p

mf Full Ch.

sw. pp

mf Ch.

mf

sw. pp

Gt. *p*

ff Gt. (Reeds.)

ff

A page of musical notation for organ, featuring five staves of music. The notation includes various dynamics such as *rit.*, *mf₂*, *Ch.*, *f*, *(Reeds off.)*, *cresc.*, *dim.*, *pp*, *s.w.*, and *f Gt.*. Articulation marks like *z 1 +* and *+ 1* are also present. The music consists of two parts: a treble clef part and a bass clef part, each with three staves. The treble clef part starts with a key signature of one sharp, while the bass clef part starts with a key signature of one sharp. The music is divided into measures by vertical bar lines.

32

cres - cen - do.

(Reeds.)

ff rit.

ff

A musical score for organ, consisting of four systems of music. The score is written in common time and uses three staves per system. The key signature changes from G major (two sharps) to F# major (one sharp) and back to G major. The dynamics and performance instructions include:

- System 1:** Ch., ff Gt.
- System 2:** Tempo. Gt. 8 ft. rall. p
- System 3:** mf Ch.
- System 4:** p sw. mf Ch.

The score features various note heads, stems, and bar lines, with some notes having vertical stems pointing upwards. Measure numbers are present at the beginning of each system.

Musical score page 34, featuring five staves of music for orchestra. The key signature is A major (three sharps). The dynamics and markings include:

- Staff 1: *sw.*, *p*, *ff Gt.*, *ff*
- Staff 2: *ff*
- Staff 3: *Ch.*
- Staff 4: *ANIMATO.*
- Staff 5: *ff Gt.*, *ff*

The score consists of five staves, each with a different clef (G-clef, F-clef, C-clef, C-clef, bass clef) and a key signature of three sharps. The music includes various note values, rests, and dynamic markings like *ff* (fortissimo) and *p* (pianissimo). The first staff has a sustained note with a grace note. The third staff features a melodic line with eighth-note patterns. The fourth staff is marked *ANIMATO.*. The fifth staff concludes with a double bar line.

Postlude.

Full without Mixtures on each Keyboard.

N.^o 12. ALLEGRO.

d. = 72.

(Reeds off Gt. and P.d.)

36 (Reeds off Gt. and P.d.)

p sw. dim:

p *mf* Gt. (Sw. coup to Gt.)

cres - cen - do. *sf ff e animato.*

ff *allargando*

*Tempo.**ff* (Reeds.)*ff**p* Ch.*ff* Gt.*rit.**ff**rall.* *Lento.**Lento.*

THE ORGANIST'S QUARTERLY JOURNAL

EDITED BY WILLIAM SPARK, MUS. Doc.

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